

JAZZ INFORMATION

VOLUME ONE

NUMBER 33

BUSHKIN CUTS SOLOS FOR COMMODORE

New York. -- Joe Bushkin, young pianist with Tommy Dorsey's orchestra, recorded four piano solos for the Commodore Music Shops' "Classics In Swing" label last Friday, May 17.

The titles waxed were "I Can't Get Started With You," "In A Little Spanish Town", one blues not yet named, and an original composition of Bushkin's.

The youngest white pianist to have reached the spotlight, Bushkin is an alumnus of the Bunny Berigan, Joe Marsala, and Muggsy Spanier bands. He has appeared several times before on Commodore records, principally with the Eddie Condon group. The records, all ten-inchers, are to be released soon.

—New York—

New York, May 22. -- Mezz Mezzrow has been rehearsing a new combination of all-Chicago men including Art Hodes, piano; Jack Goss, guitar; Earl Murphy, bass, and Dave Tough, drums. Possible bookings for the near future are in the offing.

Count Basie opens at Harlem's Apollo Theatre May 24 for a week, followed by Erskine Hawkins (May 31) and Duke Ellington (June 7).

A sixteen year old band-leader, Shorty Allen, has begun an indefinite engagement at the Fiesta Danceteria, replacing Joe Marsala. Last week Allen was alternating with Coleman Hawkins. Marsala has replaced his pianist, Don Girard; the new man is Max Chamitov, formerly with Marsala at the Hickory House and lately with Enoch Light.

Teddy Wilson's decision to shelve his band in favor of an "intimate" (six-piece) combination, which is now rehearsing, has postponed the debut as composer of Albert Tepper, 19-year old student at the New England Conservatory of Music. Wilson still plans to feature Tepper's "Chip Off The Old Bach", which is in the fugue form, with his new outfit. The jazz fugue was begun as a class exercise in counterpoint.

Victor's 75-cent recording bands Larry Clinton and Tommy Dorsey are to have their crack at the nickel

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NEW DISCOGRAPHY TO BE REVISED

New York. -- The new edition of Charles Delaunay's "Hot Discography," now being prepared by the Commodore Music Shops, will be a revised version of the 1938 edition.

First announcements had it that the new edition would be identical with the last French edition (now out of print). But Milton Gabler, head of the Commodore, said last week that a number of corrections have been received from M. Delaunay, now serving in the French army, and these will be incorporated.

Since the new edition is being prepared by a facsimile process, complete revision was impossible. A considerable number of minor errors, however, will be corrected, making the new "Discography" the most accurate available list of hot records and their personnels. The Jelly Roll Morton section, which was full of major errors in the old edition, will be entirely changed.

CARTER GETS NEW BRASS SECTION

The personnel of Benny Carter's band, at its latest Vocalion recording date this week, had a radically changed brass section. The full personnel at present is: Russell Smith, Shad Collins, Bill Coleman, trumpets; Milton Robinson, Sandy Williams, Ferdinand Arbello, trombones; Benny Carter, Carl Frye, Stafford Simon, Sammy Davis and George Dorsey, saxes; Sonny White, piano; Hyssees Livingstone, guitar; Hayes Alvis, bass; Keg Purnell, drums. Stafford Simon, incidentally, is the "Pazzuza" who played on a recent Ollie Shepard session for the Decca race list.

Carter is now playing at the Golden Gate, and will move over to the Savoy soon.

LOOKING FOR TROUBLE - NEW BANDS

New York. -- Bobby Hackett will definitely leave Horace Heidt June 14 to organize his own band again, it is reported. The young cornetist plans a seven-piece outfit.

Other potential big-time band-leaders are Lee Castaldo and Eddie Durham. Castaldo, formerly trumpet with Dorsey, Teagarden and other name bands, will debut his outfit

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FLOYD O'BRIEN JOINS CROSBY BAND

New York. -- Floyd O'Brien, famous Chicago trombone player, will join Bob Crosby's orchestra at the Blackhawk Restaurant there, next week, it was reported here. O'Brien leaves Gene Krupa, with whom he had been playing for some time, to replace Crosby trombone man Warren Smith. Smith joins Abe Lyman.

O'Brien, picked by some as top white trombone man, by others as second only to Jack Teagarden, has been one of the most widely praised of the comparatively obscure Chicago musicians. His playing is known to collectors principally from his recordings with Mezz Mezzrow, Bud Freeman, and Eddie Condon. He has also played on records with Fats Waller and the Chocolate Dandies, and most recently on George Wettling's pick-up session for the Decca album of Chicago jazz.

—Chicago—

Chicago, May 21. -- First recordings for Decca's album of New Orleans jazz are in preparation for waxing this week. The Johnny Dodds group will consist in part of Dodds, clarinet; Natty Dominique, trumpet; Preston Jackson, trombone; Richard Jones, piano; with possibly a bass, banjo, or more likely a guitar to be added.

Bud Freeman's band was unexpectedly accompanied into the Panther Room by vocalist Lee Wiley. Another unannounced kick was the concurrent appearance of the Stuff Smith bunch to fill out a lively program. The double band feature is to continue until June 5 according to current plans. The Freemans and Miss Wiley are doing ten air shows weekly. Miss Wiley, by the way, is not to be confused with drummer Earl Wiley, who leads the Boyce Brown trio at Liberty Inn. It seems that question has arisen.

May Alix, erstwhile vocalist with Louis' Hot Five for Okeh, is now a singing bar maid at the It Club. May appears latterly far prouder of her bartender's union card than of possessions laryngeal. She claims to have been eighteen, singing and dancing at the Sunset, when she worked with Louis. She looks about thirty now. Laura Rucker's pianisms at the It Club have proven so popular that a second instrument has been installed. She alternates be-

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JAZZ INFORMATION

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COLLECTORS' ITEMS

Hughes Panassie writes us from France to say that George Mitchell (not Lee Collins) played trumpet on Jelly Roll Morton's "Beale Street Blues", "Pearls", "Jungle Blues", etc. (all Victor and Bluebird). We hope to confirm this soon by testimony from Collins himself. If it is true, Mitchell played on all the early Jelly Roll Victors made in Chicago (seventeen sides), and Collins' only known recordings are the four sides — two were never issued — by the Jones and Collins Astoria Hot Eight, and his blues accompaniments for Lil Johnson (on Vocalion).

Concerning the statement in our February 2nd issue that "all the New Orleans boys who heard both Bunk Johnson and Louis Armstrong" think Bunk was the better of the two, Panassie comments that he "can personally testify that Tommy Ladnier, although he considered Bunk marvellous, and that he had a great influence on Louis Armstrong, used to say that Bunk lacked the power and other qualities that Louis possesses so highly."

* * *

From England, R. G. V. Venables brings the Fud Livingston discography to completion by sending a list of the records not mentioned by Delaunay, or in Mr. Venables' previous letter to this column (see February 16 issue), on which Fud appears. Most of these titles were listed in Mr. Venables' article on Fud, which appeared in the English "Melody Maker".

REDHEADS: A Good Man Is Hard To Find (Perfect).

REDHEADS: Nothing Does Does Like It Used To Do Do Do (Perfect).

LOUISIANA RHYTHM KINGS: Futuristic Rhythm — Out Where The Blues Begin (Vocalion). — Mr. Venables

bases this identification on Keith Lees' statement.

WABASH DANCE ORCHESTRA: Because My Baby Don't Mean Maybe; Sweet Sue; My Ohio Home; Get Out And Get Under The Moon; Ready For The River (all Nichols recordings on Duophone, unissued in America).

Also on Duophone: MILLS MERRY-MAKERS: Dusky Stevedore; Here's That Party Now In Person. HOME-TOWNERS: Tiger Rag; I Ain't Got Nobody. HAL'S DIXIE COLLEGIANS: One Step To Heaven. CROSS ROADS ORCHESTRA: Let's Fall In Love. MANHATTAN SERENADERS: Roses Of Yesterday.

FRED ELIZALDE'S ORCHESTRA: Nobody's Sweetheart — Singapore Sorrows (Parlophone).

ROOF GARDEN ORCHESTRA: Too Busy (Parlophone; maybe also on Okeh?)

MILT SHAW: On The Alamo; Precious Little Thing (Okeh).

BENNY MEROFF: Smiling Skies (Okeh).

JOE VENUTI: Because My Baby; Pickin' Cotton (Okeh).

GOOFUS FIVE ORCHESTRA: Ready For The River (Okeh).

MIDNITE AIRDALES: Swanee Shuffle — I Gotta Have You (Columbia).

JEAN GOLDKETTE: Take A Good Look At Mine (Victor).

ALL-STAR ORCHESTRA: Add A Little Wiggle; Melancholy Baby; I Just Roll Along (Victor).

HOTSY-TOTSY GANG: Don't Mess Around With Me; Doin' The New Low-down; Sweet Savannah Sue; Some Fun (Brunswick).

GOLDEN GATE ORCHESTRA: Doin' The New Low-Down (Perfect).

BENNY GOODMAN'S ORCHESTRA: Room 1411 (Brunswick).

"Finally," writes Venables, "according to Boyd Senter, Fud took that terrific tenor solo on his (Senter's) 'Gopenhagen', and — according to Squirrel Ashcraft — Fud is featured on tenor in the first batch of Ben Pollacks."

* * *

Quoting further from the letter received last week from Franz Boom of Amsterdam, Holland; first, he mentions a number of European recordings.

"Just A Mood" (2427) and "Just One Of Those Things" (2428), by Garland Wilson, on Decca F42101. "Nobody seems to know this record, but 'Just A Mood' is one of the finest solos Wilson ever put on wax."

"That's How The First Song Was Born" (S127) and "Poor Butterfly" (S124), by E. Welch and the Carter Quartet, on English Vocalion 526. "Carter is marvellous on trumpet and alto sax."

"When in Holland," Mr. Boom continues, "Coleman Hawkins made the following records for Dutch Panachord:

"Star Dust" (401) and "Well All Right Then" (402), on Panachord
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READERS' COMMENTS

Zurich, Switzerland
May 3

To The Editor:

As a true lover of Hot Jazz for many years, I'm very enthusiastic about your marvelous paper. I think every real hot fan must read it.

Here in Switzerland the situation for good jazz is rather bitter, because since war broke out, no foreign orchestras have visited us. The last real hot band we heard in the flesh was Bobby Martin's colored outfit with the great Kaiser Marshall on drums, and other outstanding musicians such as Bass Hill, Johnny Russell and the pianist Ram.

Before the beginning of that terrible war, the Hot Club of Zurich had the opportunity to organize two exciting jam sessions. In the first we presented Puss Chase and in the second Joe Turner, both very good negro pianists who have since returned to America.

Zurich also had the chance during many months to hear that greatest of all tenor-men, Coleman Hawkins. Other good bands which played in Zurich were those of Valaida (an excellent English group, featuring such grand hot men as Derek Neville on saxes and John Claes on trumpet) and Arthur Briggs, the Negro trumpet player.

We are very fortunate in getting nearly every good record made in America. We are glad that we can get the platters of Johnny Dodds, Tommy Ladnier, Albert Ammons, Pete Johnson, Trixie Smith, Lionel Hampton, Muggsy Spanier, Bud Freeman,
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JAZZ INFORMATION
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NEW RECORDS

COLLECTOR'S ITEM 102: On A Blues Kick -- I Surrender Dear. Bill Davison, cornet; Boyce Brown, alto; Mel Henke, piano; Walter Ross, bass; Joe Kahn, drums.

Ben Lincoln's second privately issued record is a sensational scoop. Not only is it the first recorded work (except for some early commercial discs) of the "legendary" Chicago cornetist Wild Bill Davison, but it features Boyce Brown, on alto, in better form than he has shown on wax since his first session with Paul Mares' Okeh band.

Davison, who jobbed around Chicago and the Middle West for years before settling down in Milwaukee, has been touted by fellow musicians of the Chicago group as one of the top white men on trumpet. This record leaves the impression that he should be able to play better — with higher inspiration and more restraint. As it is, his style is hotter and more natural than most horn players you could name. He plays with a good shouting tone (sometimes almost screaming), a strong bite, and sharply rhythmic phrasing.

This little recording combination is designed mainly to show off Bill's cornet; but Boyce Brown's alto is almost equally interesting. He plays in the same rotary, rather patterned style that he used on Decca's recent MacPartland records. Here, though, it isn't sterile and mechanical, but played hot — and good. His backgrounds for Davison are excellent too. There's also Mel Henke, young white pianist whose first record was also the first "Collector's Item". He plays better here than he did in those solos, showing a neat conception of blues (and using a piano — with mandolin attachment, which contributes to the barrelhouse atmosphere).

"On A Blues Kick" is just a series of blues solos — two choruses each — by Davison, Brown and Henke, followed by an ensemble in double time. This is the more rewarding side; all the solos are good, and the record has a brisk movement, over Kahn's Dixieland drumming, from the start. "I Surrender Dear" is not quite as good; outstanding is Henke's long solo. Both sides, we might add, are noteworthy for their spontaneity — a quality no longer frequent in white recording bands.

A word about the acoustic quality of the record is necessary, perhaps, since Lincoln's is the only private record not made under professional conditions. Balance and clarity are adequate; only tonal range and volume suffer. You can turn up the volume on your phonograph and forget about the recording; the music's good enough.

COLEMAN HAWKINS' All Star Octet (BB 10693) Bouncing With Bean — When Day Is Done. Benny Carter, trumpet; J.C. Higginbotham, trombone; Danny Polo, clarinet; Coleman Hawkins, tenor sax; Gene Rodgers, piano; Lawrence Lucie, guitar; Johnny Williams, bass; Walter Johnson, drums.

These are infinitely better than the first Bluebirds Hawkins made with his own band. "Bouncing With Bean", credited to Hawkins as composer, is "I Found A New Baby", and features good solos by Higginbotham, Polo, and Rodgers. Hawkins' solo, at the end, is a breathless piece of virtuosity, well carried off, and still far from as good musically as his playing of years ago. The coupling is slow and pleasant, a bit weak in the rhythm section.

REX STEWART'S Orchestra: San Juan Hill; **BUSTER BAILEY'S Rhythm Busters:** Chained To A Dream (Vo 5510). The Stewart side of this cross-coupling, recorded some time ago by a small Ellington band, is mostly a showpiece for Rex's "grouchy" trumpeting, playing lightly through a series of difficult changes. Tricky Sam's trombone and Barney Bigard's clarinet show up for a few bars apiece. The Bailey record, made slightly earlier, has the earmarks of the John Kirby music; half-jazz, half-classical, and not much either way. A muted trumpet



John Taylor Co.

BILL DAVISON

spot by Frankie Newton comes nearest to being good; others in the band are Russell Procope, alto, Danny Barker, guitar; Billy Kyle, piano; and O'Neil Spencer, drums.

FREDDIE RICH'S Orchestra (Vo 5507) I'm Forever Blowing Bubbles — Till We Meet Again. Nat Natalie, Red Solomon, Roy Eldridge, trumpets; Larry Altpeter, trombone; Benny Carter, Sid Perlmutter, Babe Rusin, Sid Stoneburn, Frank Chase, Stafford Simon, saxes; Clyde Hart, piano; Ken Binford, guitar; Hayes Alvis, bass; Johnny Williams, drums.

Although it's minor, if pleasant, swing, this coupling should not pass unnoticed. A very unusual mixed pick-up band, playing Benny Carter arrangements, is surprising under Freddie Rich's name. Good solos by Carter on alto, Rusin on tenor, Eldridge on trumpet and Hart on piano spot the sides, and remind us again of the subordinate place of the hot solo in jazz. The solos are good, as we said; yet the disc will certainly be boring after a few hearings. The same band, incidentally, recorded "How High The Moon" and "A House With A Little Red Barn" on Vocalion 5420.

DUKE ELLINGTON'S Orchestra (Vi 26-598) Concerto For Cootie — Me And You. Cootie Williams, Rex Stewart, Wallace Jones, trumpets; Juan Tizol, Joe Nanton, Lawrence Brown, trombones; Otto Hardwick, Johnny Hodges, Barney Bigard, Harry Carney, Ben Webster, saxes; Duke Ellington, piano; Freddy Guy, guitar; Jimmy Blanton, bass; Sonny Greer, drums.

Borrowing the title which used to be used for "Echoes Of Harlem", Ellington presents a show-piece for Cootie Williams' various trumpet talents. It is worth observing that a jazz "concerto" such as Sidney Bechet's "Dear Old Southland", for instance, is simply an opportunity for the soloist to display his abilities at hot improvisation. In this much more intellectualized concerto, on the other hand, not only does Ellington provide a carefully scored background, but Cootie's playing is very far from free improvisation. Whether written or improvised (of course it's a combination of the two), it displays the musical personality Cootie has developed as an inseparable part of the Ellington orchestra. His melodies, which are executed in jazz style but go beyond jazz, are as much Ellington's as they are his own. In any other orchestra, or above all in any small jazz band, they'd be out of place.

Jimmy Blanton's brilliant bass playing deserves special mention. The pop coupling, with a vocal by Ivie Anderson, has a particularly interesting third chorus, in which trombone and alto sax (Lawrence Brown and Johnny Hodges) play a question and answer duet. The con-

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NEW RECORDS

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cluding ensemble includes clarinet obbligato by Barney Bigard — one of the highly personalized remnants of New Orleans jazz which still appear in the Duke's music.

BOB CROSBY'S Orchestra (De 3138) For Dancers Only — Where The Blue Of The Night Meets The Gold Of The Day. The Dixieland band climbs on the Harlem Express with "For Dancers Only". They're not quite at home with this kind of music, and they miss the subtle, dragging beat that makes Ellsford's original version such effective swing. Solos are by Fazola, Butterfield and Miller, with trumpeter Billy coming nearest the spirit of the piece. The coupling begins with a full chorus of Jess Stacy's fine piano, solo; from there on it's barbershop orchestration, and a Crosby vocal.

WOODY HERMAN'S Orchestra (De 3140) Cousin To Chris — Fine And Dandy. "Chris", credited to Woody and old Armstrong arranger Zilner Randolph, suffers from a little too much undigested variety, features a trumpet solo with spirit. "Fine And Dandy" begins poorly with Herman's clarinet and vocal, breaks down for a brace of good solos, and then falls apart.

BENNY CARTER'S Orchestra (Vo 5508) Shufflebug Shuffle — More Than You Know. Not as good as recent Carter items which had Coleman Hawkins sitting in with the regular band, "Shufflebug" is a neat arrangement with good trumpet and alto. "More Than You Know" is mostly Roy Felton's sentimental singing, but the trumpet is fine again.

BENNY GOODMAN'S Orchestra (BB 106-80) Remember — Blue Skies. Bluebird reissues two famous Goodman recordings of classic Henderson arrangements. "Blue Skies", older of the two, is a good version with sax figures swinging the band. One of Bunny Berigan's fine trumpet passages is outstanding; note also Dick Clark's good tenor. "Remember" features good brasses and sharply defined Krupa drumming; Clark's tenor again. There's some Goodman clarinet, of course, on both.

ERSKINE HAWKINS' Orchestra (BB 10-709) Fine And Mellow — Midnight Stroll. "Fine And Mellow", inexcusably credited to Hawkins as composer, is identical with Billie Holiday's original blues. Dolores Brown sings Billie's words well enough, and Avery Parrish plays good piano in solo and background. The coupling, an original in medium tempo, features Hawkins' trumpet in an unusually restrained mood.

ROOSEVELT SCOTT (Voc 05502) Doctor Bill Blues — Be My Baby. Singing a rough style with the falsetto touches of Peetie Wheatstraw, Scott offers two better-than-usual sides. Pianist and drummer contribute an

effective barrelhouse background. Recorded in Chicago.

JOHNNIE TEMPLE (De 7735) Sugar Bowl Blues — Good Woman Blues. Accompanied by Buster Bailey, clarinet; Sam Price, piano; Albert Casey, guitar; Herbert Cowans, drums.

Johnnie Temple has been making some of the best vocal blues on Decca; if this new disc isn't quite as good, it's partly because the accompanying group is a little more sophisticated than Johnnie himself. Buster Bailey's clarinet-playing, however, is unusually interesting. Keeping away from the classical borrowings with which he has spoiled some race accompaniments, he plays a simple, refined and pleasant obbligato.

SAM PRICE'S Texas Blueicians (De 7732) Cow Cow Blues — Swing Out In The Groove. Joe Brown, Ed Mullins, trumpets; Don Stovall, alto; Ray Hill, tenor; Sam Price, piano; Duke Jones, bass; Kirk, drums.

Disappointingly, "Cow Cow Blues" is ineptly arranged for the small band, and shows hardly any of the leader's piano. The coupling is a little jump arrangement with a few good solos. Brown and Price, incidentally, now play at Doherty's, in Corona, together.

FRANKIE (HALF PINT) JAXON (De 77-33) Wasn't It Nice — You Know Jam Don't Shake. Accompanied by Henry Allen, trumpet; Rupert Cole, clarinet; Lil Armstrong, piano; Walter Martin, washboard.

In spite of some good playing by Cole and Allen, there's nothing on these two sides but Frankie Jaxon's undistinguished singing of two ordinary novelty songs.

BOOKER T. WASHINGTON (BB 8413) Cozy Corner Blues — Save It All For Me. Booker Washington's name is strange for a blues singer, but his singing seems better on each succeeding record; and when he's accompanied by Walter Davis' imaginative piano, the result is as fine as this coupling. "Save It All For Me" is unusual because Davis departs from his usual lazy, slow style to play an authentic fast blues.

CURTIS JONES (BB 8413) Gold-Digger Blues — Love In A Loving Way. Accompanied by superb blues piano and guitar Curtis Jones, a newcomer to the Bluebird list, sings two excellent blues.

BLIND BOY FULLER (Vo 05476) Step It Up And Go — Little Woman You're So Sweet. "Step It Up" is a washboard, guitar and vocal stomp, with plenty of excitement. On the second side, Blind Boy sings a "How Long" blues feelingly, with a fine guitar accompaniment.

FRANZ JACKSON'S Jacksonians (De 77-30) Summer Rhapsody — Boogie Woogie Camp Meeting. Roy Eldridge's
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COLLECTORS' ITEMS

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HI045, accompanied by Freddie Johnson (piano). This record was waxed in August, 1937, in the Hague, and it's the best of everything he did in Europe, except "Honeysuckle Rose" and "Crazy Rhythm" on Swing 1...

"The other records are not so good, because of the presence of a too loud drummer, Mautice van Kleef. These discs were made at a later date. They are: "When Buddha Smiles" — Way Down Yonder In New Orleans' (Panachord HI046), "Blues Evermore" — Dear Old Southland' (Panachord HI047), and "Swinging In The Groove" — I Know That You Know' (Panachord HI048).

"Willie Lewis also made some records on Dutch Panachord: 'Memphis Blues' — In A Shanty In Old Shanty Town', HI036, 'The Maid's Night Off' — Who's Sorry Now', HI037, and 'Coquette' — Swinging At The Chez-Florence', H-1038."

* * *

Chicago collector and J.I. correspondent John Steiner is working on a survey of what he calls "the 'Aunt Hagar's Children's Blues' — Shake It And Break It' melee" (see March 29 and April 5 issues), and hopes to have a complete report available in the near future. Different masters of these two titles were issued on a great number of different labels, it appears, and under a great variety of pseudonyms. "Aunt Hagar", he writes, has been found on four slightly different masters on Gennett, Connors, Famous, Puritan, Black Swan, National, Claxtonola (?), Emerson and Regal; five different masters of "Shake It" are on Gennett, Connors, Puritan, Black Swan, Claxtonola (?), Emerson, Regal, Banner and Actuelle.

Either, or both, of these sides may have appeared on other labels such as Rich-Tone, Arto, Actuelle, National, Pathe-Actuelle, Pathe, Paramount, or Broadway under such names as Kentucky Serenaders, Lanin's Southern Serenaders, Henderson's Dance or Novelty Orchestra, Ladd's Black Aces, Connors Jazzers, Memphis Five, Jazz Harmonizers, etc. Mr. Steiner would heartily appreciate learning immediately of the existence of these or any other labels of the titles given, together with label particulars and the impressed master numbers. Also, authentic information or substantiated opinion as to the personnel of these items would, of course, be most welcome. Those who have any information not already in our hands are requested to send it to Mr. Steiner in care of the Jazz Information office.

It seems to be not generally known, Steiner writes, that Art Tatum played much piano, including
(Continued on Page 8).

THE SAFETY VALVE

ABOUT DIRT

by Orin Blackstone

New Orleans, La.

Defending dirt is not my purpose, but there has been some undue excitement lately about the so-called wave of smutty songs and records. The presence of filth on the current lists has been highly exaggerated, I believe, and what there is does not constitute a new blitzkrieg even if it does happen to be reaching a wider audience by way of the coin machines. Some such by-product must be expected in any art, and one or two doubtful records should not create any great havoc.

What if evidences of a diseased mind do crop up in a few suggestive lyrics? The sanest course would be not an attempt to throttle it, but to apply the test of time and the judgment of the people. New Orleans, as represented by its newspapers and certain upstanding citizens, tried to disown jazz twenty years ago. But jazz lived, because there was something good in it. Those who derived a thrill from its more superficial suggestions of immorality were able to turn to the smutty magazines when its basic appeal was identified by a much larger public.

Those who are objecting now to the questionable tunes must have forgotten the early history of jazz. Even if more or less confined to the race lists, the recorded product of that period is shot through with suggestive, if not plainly assertive, song titles. In some cases there were startlingly plain lyrics hidden behind inoffensive titles. And jazz, in its early stages of development, derived its life blood down in the lower strata of society where there were few inhibitions.

This very circumstance, coupled with the fact that Negroes were the most adept performers, gave us the best that there is in jazz, and I don't mean dirty words. The southern Negro regards the facts of life with a certain light-heartedness, and is able to talk and sing with frankness about his experiences with them. It's a robust humor that gives point to his delivery, and if his listeners want to enjoy it most they will accept it in the spirit in which it is offered. The lusty material they had at hand undoubtedly offered considerable stimulation to the Buddy Boldens and the King Olivers. Unhampered by the necessity of playing for a select audience, but on the contrary encouraged by the surroundings that promoted free ex-

pression, they gave us themselves --- and a good strong dose it was. It would have been too bad if censorship had denied us some of the records from this period. What would a Louis Armstrong discography be without such as "He Likes It Slow"?

After all, what is filthy and what is not seems to me a matter of viewpoint. The Blue Lu Barker disc that someone complained of produces a different effect upon different people. In a record dis-

This is the third in a series of guest columns by prominent collectors. The editors do not necessarily agree with the ideas expressed. The title of the series is specially significant -- all contributors will be entitled to blow their top.

tributor's office recently one of the boys started playing this record as a gag. The girl clerks adopted an eminently pleasant and healthy attitude by laughing quite heartily. The reaction is not the same, I have observed, in the intimate surroundings where piano playing dirt-dispensers prove so popular with their double entendre. That is real dirt, just for dirt's

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AUCTION!

The JAZZ MAN RECORD SHOP'S

Fourth Monthly Auction of Rare Records

RULES: Auction ends June 29, 1940. All records will be sent at once C. O. D. The highest bidder will get the item at a 25% advance over

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Pratts City Blues - Pleadin' For The Blues	OK 8420	Very fine used		\$4.00
COOK'S DREAMLAND ORCHESTRA				
So This Is Venice - The One I Love	Ge 5360	Very fine used		\$1.00
BENNY GOODMAN & HIS ORCHESTRA				
Georgia Jubilee - Eraline	Co 2907	New		\$1.00
FLETCHER HENDERSON & HIS ORCHESTRA				
Mandy Make Up Your Mind - Prince Of Wails	Pu 11367	Very fine used		\$1.50
JELLY ROLL MORTON'S STEAMBOAT FOUR				
Mr. Jelly Lord - Steady Roll	Para 20332	Good minus used		\$1.00
JELLY ROLL MORTON'S INCOMPARABLES				
Mr. Jelly Lord	Ge 3259	Like new		\$2.50
KING OLIVER'S CREOLE JAZZ BAND				
Snake Rag	Ge 5184	Fine used		\$2.00
Dippermouth Blues - Money Blues (Henderson)	Br 8223	New		\$1.00
ORY'S SUNSHINE ORCHESTRA ACC. FOR RUTH LEE				
That Sweet Something Dear - Maybe Some Day	Sun 3002	New		\$2.50
ORY'S SUNSHINE ORCHESTRA ACC. FOR ROBERTA DUDLEY				
Krooked Blues - When You're Alone Blues	Sun 3001	New		\$2.50
ORY'S SUNSHINE ORCHESTRA (under name of SPIKES SEVEN PODS OF PEPPER)				
Society Blues - Ory's Creole Trombone	Nord 3009	Good used		\$1.50
THE RHYTHM ACES (JABBO SMITH)				
I Got The Stinger	Br 7120	Fine used		\$1.00
SCHOEBEL & HIS FRIARS SOCIETY ORCHESTRA				
Copenhagen - Prince Of Wails	Br 4652	New		\$1.00
OMER SIMMONS				
Smokehouse Blues - Beau-Koo-Jack	Br 7109	Good minus		\$1.00
BESSIE SMITH				
Do Your Duty - I'm Down In The Dumps	OK 8945	New		\$1.00

PIANO SOLOS

BIX BEIDERBECKE				
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COLLECTORS' ITEMS

(Continued from Page 4)

duet choruses, as one of the piano team accompanying Adelaide Hall on "This Time It's Love -- I'll Never Be The Same", Brunswick 6362. The second pianist is unknown and inconspicuous.

Steiner adds that if there was ever any doubt about it, the Chickasaw Syncopators' Columbia 14321, "Chickasaw Stomp -- Memphis Rag", was recorded by Jimmie Lunceford's orchestra -- according to Lunceford trombone man Russell Bowles (who did not play on the record).

Also from Steiner come the following comments on the augmented Nichols group which recorded on Columbia under Don Voorhees' name. (See Discography, page 191, and Miller's "Yearbook Of Swing.") Of the two mentioned, "Soliloquy" (144629) is played straight with a clear Nichols lead, "Baby's Blue" (144641) opens and closes with nice McDonough and has stretches of okay Nichols, Mole and Schutt. (Columbia 1129 and 1123 respectively.) A third side to be added to this pair has come to my attention: "Clementine" (144642), Columbia 1180, has clear Nichols leading ensemble and a swell Mole chorus. The last named two pops have mush vocals."

* * *

For the benefit of those of our readers who inquired about the Okeh records of Charles Creath, we reprint the full personnel as obtained from Floyd Campbell by George Hoefler, Jr., and published in his column in Down Beat.

For "Pleasure Mad -- Market St. Blues", Okeh 8201, recorded in St. Louis in 1924: Charles Creath, Leonard "Ham" Davis, trumpets; Charlie Lawson, trombone; Sam Long, Thornton Blue, William Rollins, saxes; Cranston Hamilton, piano; Pete Patterson, banjo; Floyd Campbell, drums and vocal. Pop Foster, who played bass in the band, did not take part in the recording, as his instrument would not show up in the early acoustic method.

The next two records, "I Woke Up Cold In Hand -- My Daddy Rocks Me" and "King Porter Stomp -- Every Man Who Wear Bell Bottom Breeches Ain't No Monkey Man", Okeh 8217 and 8210, were recorded in St. Louis in August, 1924, with the same personnel.

At a later session, with Zutty Singleton on drums and Lonnie Johnson added as singer and violinist, Creath recorded "Grandpa's Spells -- Down In Lover's Lane", Okeh 8257, "Market St. Stomp -- Won't Don't Blues", Okeh 8280, and "Crazy Quilt -- Butter Finger Blues", Okeh 8477.

Note that this new information differs from the personnel printed by Paul Eduard Miller in his "Yearbook of Swing" in several partic-

ulars. For the first three records Miller gave Pauline Creath, piano, instead of Hamilton; Wilbur Kirk, drummer while Campbell sang; Horace Eubanks, sax, instead of Blue. The tenor sax, incidentally, is Long.

* * *

J. H. Baker of Columbus, Ohio, comments on a series of broadcast transcriptions under the name of the "Rhythm Cats". During a recent appearance of Horace Heidt's orchestra on Columbus, Bobby Hackett, who was contractor for the date, gave Mr. Baker the personnel:

Bobby Hackett, cornet; Pee Wee Russell, clarinet; Brad Gowans, valve trombone; Ernie Caceres, baritone sax; Dave Bowman, piano; Eddie Condon, tenor guitar; Clyde Newcomb, bass; Andy Picard, drums.

These twelve sides were made in California over a year ago, all on 16-inch slow-speed vertical cut recordings, which are available only to broadcasting studios. Only four of the titles are known to Mr. Baker: "There'll Be Some Changes Made", "After You've Gone", "Royal Garden Blues", and "Sensation Rag".

* * *

Milt Gabler of the Commodore Music Shop says that if we are interested in the fact that Eddie Lang played guitar on some Bessie Smith records, we ought to mention also that Lang -- and Red Nichols -- are in the band accompanying Peggy English on "How Long Must I Wait For You -- High-High-High Up In The Hills", Vocalion 15504.

* * *

Henry Lee of Matawan, N.J., has "Mermelada De Clarinete -- Mostaza Picante", by the "Orquesta de F. Henderson", on Brunswick 40886. He says that the label is the standard Brunswick (No. 34), and was evidently made in the United States for the Spanish-American trade. Recently, he adds, he had the opportunity of comparing this with the French Brunswick issue of the same coupling (500388), and discovered two entirely different masters of the "Clarinet Marmalade" side. The one issued on French Brunswick is much superior; which master was used on American Brunswick?

* * *

Sidney Martin, former Washington collector now in New York, says that the pianist who accompanied Hound Head Henry's vocals (on Vocalion) is definitely Speckled Red. He and Sidney (Stalebread) Stiber also call our attention to a piano and guitar duet, "Texas Stomp", issued on the Decca race list from a Champion master and, as far as we know, entirely neglected. It's no masterpiece, but worth watching for. It's credited to Dot Rice and Frankie Black, Decca No. 7137 (90-090).

THE SAFETY VALVE

(Continued from Page 5)

sake, and it is proved by the tit-ters from a shame-faced audience.

Unhappily, some of this too has gotten onto records. Even so, I doubt if either the most potent race record or the most flagrant super-sophisticated song has corrupted anybody's morals. It would be difficult to convince me that a melody like "Paradise" and the music of a Wayne King are not more calculated to lead a young girl to mischief.

So I would be the last one to support any kind of censorship. Above all, let the writers and the horns have their say. We get our true folk-music that way, and if some of it turns out to be downright nasty and nothing else it will have a short life. But who knows when we are to get another "Save It Pretty Mama" or "Four Or Five Times?"

Enough people already are trying too hard to hedge jazz within the bounds of seriousness. Any movement to clean it up is as distasteful to me as the tendency in a certain clique to hamstring it with intellectual pronunciamentos.

Let life in.

READERS' COMMENTS

(Continued from Page 2)

Count Basie, Jimmy Noone, Andy Kirk, Erskine Hawkins, Louis Armstrong (always the greatest), Sidney Bechet, Fats Waller, Jelly Roll Morton (that admirable pioneer of jazz), etc. etc. We aren't so sorry that not many records by Shaw, Miller, Kirby, Dorsey, Goodman and Krupa are issued over here, because we want only the right things.

I must not forget to mention that every month we get a couple of marvelous discs from the French "Swing" label. All these records are made by the best musicians (mostly American) visiting France under the supervision of the world's greatest jazz critic, Hugues Panassie.

I wish your excellent paper all the success it deserves.

Jonny Simmen

Los Angeles, Calif.
May 15

To The Editor:

May I make a suggestion, that each year you publish an index of all records reviewed during that year. This is a feature which would save a great deal of time even now,

with only eight or nine months of copies on hand.

Keep up the good work, and cater a little more to we "nice pleasant kids who are trying desperately to learn what all the shooting's for."

Joseph Westheimer.

(EDITOR'S NOTE: Opinions of other readers regarding such an index -- which would be difficult and rather expensive to prepare -- will be welcome. We invite also specific suggestions as to ways in which we might devote more attention to the less advanced students of jazz.)

West Roxbury, Mass.
May 17

To The Editor:

Hope you can find space to print a few words about something else besides Frazier, Pro and Con. Why waste valuable space, that could be used to such good advantage, on such a trivial matter? We collectors in Boston are thankful for J.I. mainly for its collector column, band personnels, and record reviews. Burns us up to have to wade through so much tripe about Frazier, etc. Whitney Becker was bad enough while it lasted - so please!!

To get to the point...Found the following so called "All-American Jazz Band" in "Friday", a new weekly non-musical publication. Thought it worth the attention of hot jazz enthusiasts. The "Musician's Bible" and other editions supposedly dedicated to jazz ought to compare this one with theirs. We may not all agree entirely -- but it's not so bad:

Louis Armstrong, trumpet - vocal	
Charlie Spivak	
Henry Allen, Jr.	trumpets
Buck Clayton	
Jack Teagarden	
J.C. Higginbotham	trombones
Floyd O'Brien	
Johnny Hodges	
Coleman Hawkins	saxes
Buster Bailey	
Lester Young	
Jess Stacy, piano	
Eddie Condon, guitar	
Walter Page, bass	
Jo Jones, drums	

Bill Ingalls.

Pittsburgh, Pa.
May 15

To The Editor:

Herb Hankhandle of Evestroth, Mont., says R. Quinking betrays his ignorance in differentiating between Joe Bottle and Joe Pottle. "As every hot fan with more than a rudimentary knowledge is well aware, Pottle and Bottle are one and the

same person. Bottle first became Pottle late in 1912 when a typesetter misspelled Bottle Pottle. All label collectors know this. Bottle changed his name officially to Pottle shortly after his engagement at the Dayton Gaiety Burlesk in May 1915, where he was billed as "Joe Bottle and his Hootchy-Kootchy Five". Shortly after the start of the first show, someone started the cry, "Hit The Bottle," and before Bottle got the hook, the audience had let him have it with everything but the potted palms in the lobby."

Homer Crankhandle of Brooklyn writes that Rasmussen Earbender is certainly mistaken in his identification of Primrose 7346 ("Ask For

Mamie") and Flatbush 4567 ("If A Man Answers Hang Up") as the works of Verdi Obermeyer and his S. Waynesburg Five. "Rasmussen thinks he identifies the record as Obermeyer's because there is a kazoo in the rhythm section. Many small groups at this period used the kazoo, but the work of the S. Waynesburg Five is distinguished by the fact that this instrument never appears after the first chorus. This is attributed to Obermeyer's addiction to bubble gum."

Aubrey Worthington of the East Orange Jazz Journal is recovering from a badly scratched face, received in a tooth-and-nail fight

(Continued on Page 8)



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New York

(Continued from Page 1)

machines, too. Beginning soon, Clinton will disc pop tunes on 35-cent Bluebird records, reserving his originals for Victor; Dorsey remains on the 75-cent label, but will offer one Bluebird monthly by his Clambake Seven. Coleman Hawkins, ex-Bluebird, is to record for Vocalion.

Earl Hines takes a month at the Roseland, beginning May 24.... Bob Zurke, completely recovered from arthritis, now playing at the Fair. A string of name-bands is booked into the Fair, including Bob Crosby, who must make a trip east for his two weeks, before dashing for California and sunshine.

Ammor Record Corporation, which manufactures 25-cent discs for coin phonographs, was placed on the unfair list of the AFM this week, as was its recording supervisor Philip Bogin. Seger Ellis, Claude Hopkins and other bands recording for Ammor are said to have been unpaid.

Eddie South, famous colored hot violinist, opened last week with a small combination at Jiggs, new spot on the 51st Street site of the old Kelly's Stable.

Luna Park, in Coney Island, begins a name-band policy May 29 with a four-day run for Red Norvo, followed by Krupa for one day only. The engagement is Norvo's first with his new nine-man outfit.

A quartet of former Teddy Wilson bandmen, including second piano man Buster Harding, guitarist Al Casey, Lew Johnson on clarinet and possibly Al Hall, bass, will play the Monday and Tuesday relief jobs at Nick's beginning next week; if successful, it will probably be installed as regular alternate with George Brunies' band at the Village club.

Chicago

(Continued from Page 1)

tween a box at the bar and one in the lounge.

Jimmie Noone has been laying low since the Cabin Club darkening following differences with the Law. Noone can be found on week-end gigs with small groups, most often south along the lake shore.

Lonnie Johnson's sporty new trio (guitars and bass) has opened the new Boulevard Grill at 51st and Michigan. Leonard Hobbs relieves the trio, doing fine piano and some vocals. Across the street, at Pioneer Lounge, the recently disced Cats and Fiddle play alternately with a vendor. The Cats' vitality makes up for what else they may lack. They are of the taped-finger coterie.

The new band in the Swingland is led by Kenneth Johnson. With him

are ten other local musicians, who will come out all right with a little more stage experience.

Horace Henderson is going to take root soon at the 5700 Club on Broadway, where he has been for almost three years with only four changes in personnel.

Jimmie Lunceford's band moved out of the State-Lake, on its way to New York's Fiesta, to make room for Mildred Bailey. With Mildred's Saturday night commercial with Bob Crosby originating in the Wrigley building two blocks away, it looks like a neat little saving of carfare. Crosby is in his last two weeks at the Blackhawk.

George Hoefer reports that Frank Melrose played in a Bavarian group in a Hammond labor temple last Saturday night. Thereafter, Melrose went over to Calumet City's 101 Ranch to play until dawn in order to desmirk his fingers.

Organist Kenneth Marice of the First Church of Deliverance, playing duet with pianist Edna May, develops tremendous handclap rhythms on a rapid procession of spirituals broadcast each Sunday evening over WIND. Marice composes and directs the choral work. Some of the vocalists are top notch.

-- John Steiner.

READERS' COMMENTS

(Continued from Page 7)

with Peabody Snerdwich of the Pelham Manor Rhythm News. The dispute was precipitated when Mr. Worthington accused Mr. Snerdwich of being a jazzy-wazzy pantywaist who just sat and listened to records. The argument got hotter and hotter and after words passed four syllables, Snerdwich started to scratch. "I was simply furious," he said later.

Elmer Whiffletree of Omaha says that on "The Waltz You Saved For Me" (Gertie - No. 7), by the Hotel Altoona String Quartet, the tuba player could be no other than the famous Oscar Twerpski. We have checked with several members of the Altoona group, none of whom recalls that a tuba player ever appeared with them. However, Otto DeRoup, cello, remembered that at the time the record was made, the Hotel Altoona had a steady customer who always sat near the orchestra, and who suffered from acid indigestion.

More than a dozen members of the W. Homestead Hot Club met Saturday Evening at the home of Mrs. Ed Clancy. After a short business meeting, the meeting was devoted to the playing of some old records that Mrs. Clarissa Sweeney found in the attic. These turned out to be some dictaphone transcriptions her former husband, Mike Sweeney, had made one time that traveling man was in town. They were enjoyed mightily by all present. Tea and sandwiches were served. Phil Green.

NEW RECORDS

(Continued from Page 4)

former reed man and arranger comes up with two race sides by a pick-up band playing his own originals. "Rhapsody" is a commercial tune with pop vocal by Maxine Johnson; the "Camp Meeting" is a "killer" boogie-woogie orchestration, featuring Jackson's clarinet. Nothing extraordinary about these sides, but it's a pity they're misplaced on the race list, instead of being able to compete with standard recordings by other bands.

DOCTOR SAUSAGE and his Five Pork Chops (De 7736) Doctor Sausage's Blues — Wham. Trashy jive music by the 52nd Street kazoo jump band. The blues has some authentic — and very familiar — lyrics, but suffers from a vocal ensemble and the tritest possible riffs.

NEW BANDS LOOKING FOR TROUBLE?

(Continued from Page 1)

at the Roseland in about a month. Durham, formerly with Bennie Moten, Jimmie Lunceford and Count Basie, had a fifteen-piece combination rehearsing this week. Durham doubles on trombone and guitar, and has arranged for Ina Ray Hutton and Jan Savitt recently.

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